

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAIVSON & CO., 244, Regent Street, London, W.

VOL. 53—No. 31.

SATURDAY, JULY 31, 1875.

PRICE { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.—MR SIMS REEVES' ANNUAL BENEFIT CONCERT.** This Day (SATURDAY), Concert commencing at Four o'clock. Artists—M<sup>me</sup> Christine Nilsson (her first and only appearance at the Crystal Palace this season), M<sup>me</sup> Patey, and M<sup>lle</sup> Tietjens) her last appearance in England before her departure for America; Signor Foll, Mr Edward Lloyd, and Mr Sims Reeves. The London Vocal Union, under the direction of Mr F. Walker. Pianoforte—Mr Charles Hallé. Conductors—Mr AUGUSTE MANN and Mr ARTHUR SULLIVAN. Trumpet obligato—Mr T. Harper. Accompanist—Mr Sidney Naylor. Numbered stalls, 7s. 6d. and 5s.; galleries, 5s.; reserved seats, 2s. 6d.; may be booked at once at the Ticket Office. Upper seats on Great Orchestra, One Shilling. Admission, One Shilling; or by Guinea Season Ticket. At 8.45 a great Pyrotechnic Display, with special devices, by Messrs C. T. Brock & Co.

**MR PAUL SEMLER (Pianist)** begs to announce that he can accept engagements for Balls, Soirées, &c. His repertoire consists of all the celebrated Dance Music of the day, as well as his own compositions. Terms on application, by letter, to be addressed to the care of Messrs DUNCAN DAIVSON & Co., Foreign Music Warehouse, 244, Regent Street, W.

**A FIRST BOOK on the THEORY of MUSIC.** By LOUISA GIBSON. Adopted by the Council of the Plymouth High School, and highly recommended by the leading London and Provincial Musicians. "May be safely recommended as an authority."—G. A. MACFARREN, Esq., Principal, R.A.M. "The rules, being clearly expressed, facilitate the task of both professors and pupils."—Sir J. BENEDICT. "I am perfectly charmed with the book, and shall recommend it as a duty."—BENNETT GILBERT, Esq., R.A.M. "I think so highly of it, that I would advise every young student beginning music to study your book."—F. B. JEWSON, Esq., Prof., R.A.M. MOFFATT, PAIGE & Co., 6, Paternoster Buildings, E.C., London.

**HAWKES & CO.,**  
MUSIC PUBLISHERS, MUSICAL INSTRUMENT MAKERS, &c.,  
33, SOHO SQUARE.

The Firm hitherto carried on for so many years under the above Title will, from the 1st of July, 1875, take the name of the two Sole Partners, and be styled

**RIVIERE & HAWKES.**

Just Published.

## TWO SONGS.

"EVENING IN AUTUMN." Words by R. HARE, Esq. .. price 3s.  
(Dedicated to Miss E. Knapton.)

"WAITED AND WATCHED." Words by ORLANDO WRIGHT price 3s.  
(Dedicated to his friend, W. MAYBRICK, Esq.)

Composed by W. F. BANKS.

London: DUNCAN DAIVSON & Co., 244, Regent Street, W.

Just Published.

## "HOME, SWEET HOME."

TRANSCRIBED FOR THE HARP SOLO.

By CHARLES OBERTHUR.

Price 4s.

London: DUNCAN DAIVSON & Co., 244, Regent Street, W.

## "WITH MOONLIGHT BEAMING."

DUET

For Equal Voices.

The Music Composed and Dedicated to

MISS HEGINBOTHAM and MISS MOWER,

By H. KUSTER.

Price 3s.

London: DUNCAN DAIVSON & Co., 244, Regent Street, W.

**BRIGHTON CONCERT AGENTS,  
PIANOFORTE AND MUSIOSELLERS,**

**LYON & HALL,**

WARWICK MANSION.

## NORAH'S MESSAGE.

SUNG BY

**MADME ADELINA PATTI**

WITH DISTINGUISHED SUCCESS AT

**THE FLORAL HALL.**

THE POETRY BY

**THE LADY JOHN MANNERS.**

THE MUSIC BY

**SIR JULIUS BENEDICT.**

Price 4s.

"A new and pretty Irish ballad, abounding in sentiment and feeling, and precisely the kind of thing desired by the mass of amateurs, was most delightfully sung by M<sup>me</sup> Adelina Patti. It is called 'Norah's Message.'"—*Morning Advertiser.*

LONDON:

**DUNCAN DAIVSON & CO., 244, REGENT STREET.**

## WILFORD MORGAN'S SONGS.

HER I LOVE .. .. . 4s.

COULD I BUT CALL HER MINE .. .. . 4s.

MY SWEETHEART WHEN A BOY .. .. . 4s.

SWEET EVENING AIR .. .. . 4s.

(N.B.—The above Songs have been sung with distinguished success by Mr WILFORD MORGAN.)

LITTLE BIRDIE, SING TO ME .. .. . 4s.

(Sung by Miss EDITH WYNNE.)

## ANTHEM.

IF THOU WILT FORGET ME (THE 13TH PSALM) .. .. . 4s.

(For Tenor or Soprano Solo, with Chorus *ad lib.*, as sung at the Temple Church. Composed by WILFORD MORGAN.)

London: DUNCAN DAIVSON & Co., 244, Regent Street, W.

## VOCAL EXERCISES.

Composed by FRANK MORI.

Price 4s.

London: DUNCAN DAIVSON & Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by FRANK MORI, are invaluable both to Students and Professors.

Just Published.

**"MY LADY SLEEPS."**

SERENADE FOR VOICE AND PIANO.

By **IGNACE GIBSONE.**

DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

Two Sacred Duets (Just Published) by **HENRY SMART.****"SUMMER OF THE SILENT HEART,"**

AND

**"BEYOND THE HILLS,"**

SACRED DUETS

For Soprano and Contralto.

Composed by **HENRY SMART.**

Price 4s. each.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

**"DREAM ON,"**

SONG,

Words and Music by **ERNEST HOUGHTON.**

Price 3s.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

**"CUPID'S APPEAL,"**

BALLAD,

And the Sequel,

**"MARRIAGE BELLS,"**

SONG.

Price 3s. each.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

NEW SONG,

**"MID THE SCENTED CLOVER,"**

Sung by

Miss **EDITH WYNNE.**

Composed by

**LOUIS DIEHL.**

Price 4s.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

**EVENING THOUGHTS.**

FOR THE PIANOFORTE.

No. 1. "TWILIGHT."  
No. 2. "THE BROOK."No. 3. "THE SHEPHERD'S PRAYER."  
No. 4. "WAFTED UPWARDS."Composed by **IGNACE GIBSONE.**

Price 3s. each.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

**THE ART OF SINGING.**

New Edition, Revised and Improved, of

**A COURSE OF STUDY AND PRACTICE FOR  
THE VOICE.**By **T. A. WALLWORTH.**A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, *Mdlle Alwina Valleria*, *Miss Lucy Franklin*, and other successful Vocalists.

Full Music Size, price 7s.

London: **HAMMOND & Co.** (late **JULLIEN**), 5, Vigo Street; and of the Author, at his Residence, 36, Wimpole Street.**DR STOLBERG'S VOICE LOZENGE,**

For invigorating and enriching the voice, and removing affections of the throat.

**DR STOLBERG'S VOICE LOZENGE** is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. *Dr Lewis of Basingstoke* says he finds them most efficacious, and in *Dr Copland's Dictionary of Practical Medicine* (*Longman & Co.*), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from *Patti*, *Grisi*, *Lablache*, *Santley*, &c. Sold in boxes, 1s. 1½d. and 2s. 9d. by all Chemists throughout the United Kingdom and the Colonies.

**ACORNS, SLOES, AND BLACKBERRIES.**By **GIBBS GIBB GIBBS, Esq.**

No. 7.

*Lamiras*, a poet and celebrated musician of ancient Greece, was a native of Thrace. He flourished before *Homer*, and, not only invented the Doric measure, but was the first who accompanied his voice with the harp.

*Orlando di Lasso*, a native of Mons, in Hainault, born in the year 1520, was the contemporary of *Cipriani Rore*. The historian, *Thuanus*, has given *Orlando* a place among the illustrious men of his time. *Orlando* and *Cipriani* were the first who hazarded what are now called chromatic passages.

*Lasus*, according to *Suidas*, was a native of *Hermione*, a city of *Peloponnesus*, in the kingdom of *Argos*. He flourished in the fifty-eighth Olympiad, five hundred and forty-eight years before Christ, and was the most ancient author known who had written upon the theory of music. *Plutarch*, in his dialogue on music, says, "*Lasus* was a great innovator, who imitated the compass and variety of wind instruments as well as *Epigonus*, who was the inventor of the instrument of forty-strings. *Theon*, of *Smirna*, testifies that *Lasus*, as well as the *Pythagorean Hippasus*, of *Metapontus*, made use of two vases of the same size and tone, in order to calculate the exact ratio or proportion of concords. For, by leaving one of the vases empty, and filling the other half full of water, they became octaves to each other; and, filling one a fourth part full, and the other a third, the percussion of the two vessels produced the concords of fourth and fifth, from which process resulted the proportions of these three concords contained in the numbers 1, 2, 3, 4. *Plutarch* also says that *Lasus* introduced a dithyrambic license or irregularity into musical measure, or rhythm, and, upon his lyre, imitated the compass and variety of the flute.

*Henry Lawes*, a native of *Salisbury*, and born in the year 1600, a pupil of *Coperario*, is celebrated for having introduced the Italian style of music into this kingdom; *Milton's Comus* was originally set to music by *Lawes*, and was first represented on *Michaelmas* night 1634, at *Ludlow Castle*, in *Shropshire*. The music never appeared in print. *Lawes* composed the coronation anthem for *King Charles II.* He died in 1662, and was interred in *Westminster Abbey*.

*Rev. W. Leves*, of *Wington*, in *Somersetshire*, is the composer of the still prevailing melody of "*Auld Robin Gray*," which has been erroneously attributed to many. He also published a volume of glees, about the year 1790, in conjunction with *Dr Harrington*, of *Bath*, and *Edmund Broderip*, the organist of *Wells Cathedral*.

*Leonardo Leo*, born at *Naples* in 1694, was one of the most laborious, brilliant, and sublime composers of Italy. Amongst his compositions for the church, his *Miserere* is particularly celebrated for its profound knowledge of counterpoint, its grandeur and purity of style, and its natural and ingenious employment of modulation and imitation; it has been judged equal to that of *Jomelli*. *Leo* invented that species of air called, by the Italians, *aria d'ostinazione*, or *obbligato* airs. His compositions in this style are highly classical. *Leo* was the founder of a school of singing in *Naples*, which tended to increase the fame of his country as a nursery for those celebrated singers which have filled the Italian theatres of the different European courts. *Leo* was in every respect eminently serviceable to the progress of his art. He died at *Naples* in 1745, aged fifty-one.

Saturday

Upper Seymour Street,

Portman Square.

W

My dear friend  
I expect  
the ticket for the  
Philharmonic Concert  
Monday evening next,  
I expect do you come  
with me?  
Drop me a line

a lone man  
I shall come  
to town & play  
the Piano Concerto!!!

Yours  
Messiaen

J W Dawson &  
36 Tavistock place  
W.C



RICHARD WAGNER, AND HIS *RING OF THE NIBLUNG*.

(From the "New Quarterly Magazine.")

(Continued from page 502.)

The third drama of the tetralogy, Siegfried, to which we shall now have to turn our attention, was the second in the order of conception. In it Wagner was chiefly attracted by the charm of a character developed in immediate contact with nature; being, indeed, one with nature, and therefore like it, fresh and ever new in its impulsive *naïveté*. This character is that of Siegfried, the hero of the two last dramas of our cycle. His mother, Sieglinde, on her flight from Wotan's wrath, has been met by Mime, the Niblung, who, by his brother Alberich's command, lives in a wild forest to watch Fafner and his ill-gotten treasure. The latter, by power of the ring, has taken the shape of an enormous worm or dragon. Mime recognises the pieces of the sword, and, knowing the miraculous powers of the babe to be born of Sieglinde, gives her shelter, in the hope of recovering the treasure by means of her son. Sieglinde dies at the birth of her child, and Siegfried grows up with Mime, trying in vain to conquer his aversion to the ugly dwarf, whose affection he instinctively feels to be assumed. Much has Mime to suffer from the youthful freaks of his unmanageable pupil. In the opening scene of our drama we see him frightened almost to death by a young bear which Siegfried has caught in the wood, and calmly introduces into the dwarf's smithy. In vain also Mime tries to weld a weapon adapted to Siegfried's impetuous strength; numberless swords the youth has smashed at first handling. At last, Mime is obliged to show Siegfried the pieces of his father's sword, and to tell him the sad tale of his mother's death, which we have anticipated in the above. Siegfried, delighted to hear that the ugly dwarf is not his father, at once resolves to leave him; his own sword he fashions from the pieces of Siegmund's weapon, and to test its strength, beats it on the anvil, which he cuts in two. In order to prevent him from setting out on his journey at once, Mime reminds Siegfried of his inexperience in worldly matters; he does not even know what fear is; Perhaps Fafner, the dragon, may teach him. Siegfried curious to know what Mime's meaning can be, at once resolves to seek the dragon's lair, and both leave the house together: not, however, before the treacherous dwarf has brewed a poisonous drink, to get rid of Siegfried as soon as he has killed the dragon. The story of one going out to learn what it is to be afraid, occurs frequently in German popular tradition from the Edda down to the fairy-tale collections of our present day.

The killing of the dragon itself is represented in strict accordance with the old story; but the scene immediately preceding it is entirely of Wagner's invention. It shows Siegfried sitting alone in the wood, musing over his friendless existence, and thinking of his mother, whom he has never seen; listening at the same time to the song of a wild bird, and in vain trying to imitate its note on a reed. The whole forms an idyllic episode of the sweetest charm; and the mysterious life and whirr of the forest on a summer's day has been rendered by Wagner in an orchestral piece of almost symphonic import and replete with romantic emotion.

After having killed the worm, Siegfried accidentally tastes of its blood, and at once understands the language of the birds, who tell him of the ring and the tarn-helmet, as also of Mime's intended treachery. In a fit of disgust, he kills the venomous creature, and throws his corpse, together with that of the dragon, into the latter's cave. Thus Alberich's curse has once more proved fatal to the owner of the ring.\* Unconscious of the danger incurred by his new possession, Siegfried follows the voice of another bird, which sweetly sings of the maiden sleeping on a rock, surrounded by flames.

(To be continued.)

\* For want of space I have had to omit several scenes, in one of which Wotan, as the Wanderer, enters into a contest of "questions and answers" with Mime. Each is allowed to ask three questions, which, if the other fail to answer, his head is at the mercy of the querist. The dwarf loses the game, but is repaid by the god to find his doom at Siegfried's hands. The whole scene breathes the quaint shrewdness of some of the Eddic poems.

## MACFARREN'S "IDYLL" ON BENNETT.

(From the "Sunday Times.")

As a matter of course the principal interest of the occasion was concentrated upon the "Idyll" of Professor Macfarren—a tribute from the present to the past occupant of the Chair at Cambridge. That such a token of respect and love would be forthcoming was as pre-assured as the fact of Mr Macfarren's being nominated Sterndale Bennett's successor. In a piece of music such as the "Idyll," abstract criticism can deal but partially with the value of the work. *Piece d'occasion* though it may be termed, the homage which one master of musical language pays to the memory of another can be gauged by no common standard of judgment; the critic who, in the fulfilment of his function, metes out his praise or dispraise according as the result appeals to his sense of beauty or artistic fitness, "hears and not hears," judging by the ear alone and not by the force of sentiment or sympathy. In a case such as this now before us it needs one, who can place himself morally and mentally in the position of the artist, to pass opinion upon the work. Fortunately Mr Macfarren has given us *data* which render this seemingly impossible task easy of accomplishment. The points in Bennett's character and career that have been most prominent in the recollection of his friend are "his inborn genius; his early orphanhood; the expansion of his powers under kind nurture; his entry on the active life of the metropolis; his transplantation to a foreign land, where the musical uses and social surroundings were a new soil and climate for the cultivation of his artistry; the ripening of his strength under these influences; his scholastic offices in England, with their duties; the resumed exercise of his productive ability; his gently falling into the everlasting sleep; the triumphant homage to his music, when the heart of England beat with pride in her honoured son; the feeling of the mourners that himself was present among them, when his own strain was sung; and the glorification of art in man's acknowledgment of her representative." It is not often that a tone-poet gives such a perfect index of his intention as this: it has its manifest advantages, however, in preventing gratuitous supposition, the while it affords a clue to the *animus* of the work. Against these particulars it would be unfitting to array a series of technical details. Our readers will believe that Mr Macfarren's music is not lacking in the tenderness and pathos requisite for the illustration of such a subject in such a manner; and they will know beforehand that the treatment of the theme is as completely individual as it is artistic. But one portion of the work need be singled out for comment, where, towards the close, the subject of the quartet, "God is a spirit," is brought in, almost in a whisper, by the instruments. The connection between this and the final portion of Mr Macfarren's statement, quoted above, is too obvious, to necessitate further consideration at our hands. The reception awarded to the "Idyll" was triumphant, and the applause redoubled when Mr Macfarren, who was in the body of the hall, rose and signified his acknowledgment of the greeting. It was well perhaps that the "Idyll" was not repeated; taking many of us painfully close, as it did, to a most painful though glorious occasion, it would have come like a repetition of the obsequies. Wherever English art is known Sterndale Bennett must perforce be loved; and the respect and admiration for his worthy successor will be heightened by this present testimony of brotherly affection, at once so admirably and delicately expressed.

CARLSBAD (Bohemia).—C. Oberthür's Overture, "Rubezahl," was performed here, for the first time, on the 13th inst., under M. Aug. Labitzky's direction, and met with immense success. At the same concert, F. Schubert's Overture to *Fierrabras*, Jos. Labitzky's Potpourri on Bohemian National Airs (by desire), Aug. Labitzky's Hungarian Gipsy Polka, and E. Bach's "Fantasie Dramatique" on Halévy's opera, *La Juive*, were given. Herr Carl Jirmus played a harp solo by Parish-Alvars in masterly style.

STOCKHOLM.—The fine orchestra of the Berlin Reichshalle is at present here, with music-director Fliege, and gives very interesting concerts at the Royal Djurgården. The programme of the 18th inst. contained, amongst other things, Mozart's Overture to *Don Giovanni*, Introduction to Bruch's *Loreley*, Weber's "Invitation to the Valse," and Beethoven's Overture, "Leonore." The only instrumental solo was C. Oberthür's brilliant Harp Fantasia on *Dinorah*, splendidly played by Mdlle Anna Dubez, harpist to the Grand Duke of Mecklenburg-Schwerin.

## JOHN HULLAH SPEAKS.\*

MY LORDS,—The number of training colleges in Great Britain is now forty-six. Four of these have two departments, male and female; practically therefore fifty colleges are now under inspection. During the past year I was engaged, from the 24th of August to the 10th of December, in the examination in music of the second year students in these colleges, 1,828 in number. My course and method of examination differed in no essential particular from those of the foregoing year. The students sang to me, collectively, some piece or pieces of choral music, under the direction of their teacher; but I did not, as in 1872, my first year, test them in singing thus, *at sight*. My reasons for abandoning this test, after one year's trial, I gave in detail in the last report I had the honour to submit to your lordships. Two years' additional experience has led me to value, less even than before, collective musical skill, however exhibited, as evidence of individual. Indeed, last year I made a point everywhere of cautioning students against the danger, inseparable from all musical teaching in class, arising from one student's singing helping another's too much. Paradoxical as it may sound, I have repeatedly found individual power, especially in reading, least satisfactory among students, the results of whose combined performances were the most agreeable. In most cases this could only be fairly attributed to the apathy, indolence, or timidity, of such students; but in others their teachers have been to blame, in spending time that should have been devoted to the essentials of their subject on its accidents and adornments. M. Guizot, after hearing (in the capacity of Minister of Public Instruction) some music classes in Paris, is recorded to have said "c'est très bien," and then, after a moment, "c'est trop bien." The remark would indicate some special acquaintance with the subject of it. Whether M. Guizot had this or not, it proves that his keen perception had led him to detect, beneath the polish that came immediately under the eye or the touch, the flimsiness of the material to which it had been applied. The work before the teachers of music in the training colleges (many of them are now thoroughly well aware of it) for some years to come, will be to insure for their pupils, before they part with them, that sympathy of eye and ear, the possession of which is the first condition of their being able to teach anything worth knowing to others; *i.e.*, to make them independent readers, not mere mouth-pieces of what has to be put into them "by ear." To students honestly prepared for their consideration the refinement or *nuances* of musical performance will commend themselves soon enough, and their attainment prove a matter of little labour. Over attention, or more properly, premature attention, to them can answer no purpose but to encourage self-satisfaction among incompetent students, and win the applause of visitors ignorant of music, or not in a position to estimate at its true value the sham put before them. I shall hardly be suspected of a wish to discourage the correction of bad habits in the utterance of words or of notes, but I protest against anything like an entire practice (I have known this done) being spent on the delivery of a single passage so softly as to be hardly audible; only perhaps approximately so delivered at last, through half those concerned in it being silenced entirely.

To the prevalence of one bad habit in the training schools I take this opportunity of directing attention—a habit which would seem to have been found easier to imitate than I find it to describe. It consists in preceding the issue of a sound, by throwing the mouth, after every inhalation, into the position required for uttering the liquid M; giving an effect for example to the sol-fa syllables like *MDu*, *MRe*, and so on, and actually falsifying words beginning with vowels; making *e* into *me*, *a* into *may*, and so on.

Though the improvement in the training colleges, no less in the aims of teachers and students than in the results of them, exhibited last year on the one before it, was less marked than that of the latter on the year before it—the first year in which they were inspected—considerable improvement has still to be reported. Short-comings akin to those which I had to point out in my first report are still observable, but they are neither observable in as many places nor to the same extent. Thus in some colleges sufficient time has not even yet been appropriated to musical instruction and practice. Were this universally or even generally the case,

I might be driven, however unwillingly, to regard it as inevitable. But as a considerable number of those colleges, the students in which, year after year, take the highest places in the government examination, do find sufficient time for such instruction and practice, it is fair to suppose that all might. This "sufficient time" I do not pretend to adjudge by minutes or quarters of hours; but, as I have said on former occasions, I think that no day should go by in a training college without practice by the students of each year separately, under superintendence for which the musical instructor is responsible.

(To be continued.)

## PIERSON'S JERUSALEM.

By AMICUS PATRLE (1852).

(Continued from page 510.)

The choruses, which are the next portion of the work that I have remarked upon as a whole, must now be in some degree particularized; I say in some degree, because it is impossible to award them justice individually in a limited treatise like the present. We must picture to ourselves the stiff-necked and impulsive Hebrew nation, listening with closed ears—from the last tone of relenting kindness in the exquisite melody of the chorus "How shall I pardon thee for this?"—to the storm of indignant prophecy and its fulfilment, which begins with "The Lord saith," and ends with the Roman march upon the city. Then comes the reaction—the feeble wail of conscience-stricken despair in "O Lord, according to thy righteousness;" and no grouping of plaintive voices ever told it more completely. The short *arioso* for an alto voice following upon it is perhaps the most original effort in the oratorio, "Go not forth into the field." The terror of the words is imparted with singular success to the voice part, and the effect of helpless dispersion to the accompaniment, thus showing, with a dramatic subtlety that is too true to nature to be called artifice, how utterly inefficacious is the appeal. No, the fiat has gone forth, and prayer is quelled by the fury of "the nation from afar." "Go ye up upon her walls and destroy" is a chorus in which Mr Pierson's close attention to verbal accent tells with extraordinary effect. The mode in which both words and music go straight, as it were, to their object, almost depicts the fearful war engines of the Romans as they accomplish their work of ruin. It terminates the first part most efficiently. And now do we see Jerusalem sitting in sackcloth and ashes; the haughty people are bowed down; but a nice discernment of the finer shades of character brings in, in the opening chorus of the second part, "A voice of wailing," a melody tinged with plaintive beauty, as if literally the dance were stopped, and yet there lingered a trace of voluptuousness in the hearts of the stricken people.

After the fine tenor aria, "O that my head were waters," and the *arioso* for the alto, "The ways of Zion do mourn," occurs the really magnificent chorus, "O God! the heathen are come into thine inheritance." The style of the last two has changed: it is no longer the voice of the Lord speaking through the lips of his prophet, but that of his people who cry unto him, and the transition in character is perfect. The next, "Thus saith the Lord God" is one of the most vigorous. Here falls from Heaven the first ray of hope and comfort—"Break forth into joy, sing together!" This passage is depicted by the four vocal parts taking the intervals of the common chord in succession upon the words "Break forth," accompanied by one of those singular expansions of a group of notes in the orchestra, to which we have already adverted, which has a marvellous effect in painting delighted surprise. Immediately after a bass recit. and air, to which I cannot resist pointing attention, "Hear the word of the Lord," and "He that scattered Israel," occur two choruses which will perhaps give more pleasure of a quiet and lasting kind than any other. "Then shall the virgin rejoice," and "The eternal God is thy refuge," separated by the only duet that is introduced, "The sons of strangers." The first of these is upon a melody of an exceedingly graceful character, and is equally gracefully instrumented. The last takes a grander scope; the people have lifted up their hearts once more, and glorious is the burst of their joy. The harmony and modulation of this chorus are compara-

\* Report, for the year 1874, by John Hullah, Esq., Inspector of Music, on the examination in music of the students of training colleges in Great Britain.

\* Before this occurs a soprano solo.

tively massive and simple, and, like some of Handel's brightest and best, its noble strains recur again and again to the memory. It terminates the second part.

Part III. brings on the most interesting portion of the work in every sense of the word. "Watchman, what of the night," an *arioso*, announces that we have reached a new era; the Lord hath once more visited his people, and after an air already glanced at, the battle of Armageddon is depicted in an air for a soprano, "Proclaim ye this," and a chorus divided into two parts, "The sun and the moon shall be darkened," and "Then shall the Lord go forth," of extraordinary power and brilliancy. An alto solo, "Then shall ye know," brings in a chorus of a totally different character, "Fear not, O land," a piece of the richest counterpoint. The *canto fermo* is at first taken by the instruments (violins), but at length, after some very elaborate treatment, it is gathered together by the voices and trombones in a noble mass, while the stringed orchestra has the counterpoint. It is like the gray hoary granite that one sometimes sees rearing its natural pinnacles among climbing verdure; and the idea of the absence of fear, of firm reliance given by the one, and of joy, exulting joy by the other, is a masterly conception. This is one of the choruses most admired, for its elaborate management, by musicians.

(To be continued.)

#### THE AMERICAN REVIVALISTS.

(Continued from page 509.)

A West-end clergyman (Dr Fraser) gave like testimony as to his parish. He had been told that it was an admission of inefficiency to take lessons from Mr Moody. He was glad to take those lessons. He acknowledged no monopoly in preaching, and Mr Moody had preached with a downright simplicity that had made its way to thousands of hearts. Certain charges had been made against the Revivalists of misapplying or misquoting texts of Scripture. It might be so, but the speaker never had heard any such misquotation or misapplication, nor had he ever met any one who had.

Canon Conway spoke to the same effect. In old time a gifted but unauthorized preacher went from Ephesus to Corinth, recommended by the brethren, and in his preaching he even crossed the path of an Apostle, who was asked to forbid the intrusion, but he would not. "Paul (the Apostle said) might plant and Apollos water, but God alone gave the increase." That, the speaker said, is my precedent. The credential of Apollos was that he was mighty in the Word of God, and that was the only credential they had asked for from Mr Moody. Another clergyman or minister (Mr Wilson) said that the Churches had seen their traditions broken into, and their forms thrown to the winds. They had had the gospel both preached with power, and sung with power. He assured the Revivalists that they would carry away with them the esteem and love of thousands.

Another clergyman (Mr Richardson) from the East-end of London said that in his parish (containing upwards of a thousand families) more than two out of three had attended Mr Moody's services. Theatres had been worse attended. The dock labourers (on this he had evidence from the dock officials) had to a wonderful extent ceased swearing and drinking, and he had, together with his wife and his curate, talked with 700 persons who had been "awakened." He had been at every service of Mr Moody's, watching, learning, and helping, as far as he could. Another reverend gentleman (Mr Taylor, of what religious denomination we could not learn) from the South of London and a clergyman from the same locality spoke to a like effect, both gentlemen in particular testifying to the value of the Inquiry rooms. Others spoke of the Revival as having broken down sacerdotalism, scepticism, and worldliness, which had seemed in a fair way to flood the land. A Baptist minister (Mr Chown) made an earnest appeal to the Churches to send out other Moodys and Sankeys. Mr Moody himself spoke with great modesty. If they had done anything to make God's name known the glory was not theirs, but God's. This was his theme throughout, and, though now and then his voice was a little broken and shook somewhat, it had nothing in it at all resembling the orthodox whisper, and there was a good deal of humour in his manner of reminding a speaker that his five minutes were up. He generally, he said, found that

a minister's ten minutes were twenty. Mr Sankey sang some of his favourite hymns, and in this way the two Revivalists brought their mission to an end. It was, on the whole, a meeting of a kind not often seen in London or anywhere. Men of high position (like Lord Shaftesbury, for instance) and men of lowly position (we saw a few poor labourers) had assembled for a common object—to endorse the work of the Revivalists and to bid them a friendly farewell. The cordial feeling of the meeting, barely restrained during the speeches, became at last most marked, and certainly there could be no doubt of its genuineness and sincerity. Very rarely indeed have two religious teachers succeeded in uniting so many different sections of the Christian Church so entirely and so cordially.

Some time ago we directed attention to the admitted "extraordinary success" achieved by these men; that is, their undoubted success not merely in having attracted large congregations, but in the more difficult feat of having attracted the same large masses of people again and again. Taken on this ground alone, the Revivalists and their "mission" demand somewhat different treatment from a contemptuous dismissal on the ground that "cant" and "sensationalism" have once more carried the day. Instead of contemning what may merely be foreign to our habits of thought, we prefer to inquire wherein the power to attract these large masses of people lies, and whether on the whole that power is healthy. It were needless to say that no clergyman or minister of religion in the United Kingdom can consider himself above such an inquiry, however much he may disapprove Revivals and dislike Revivalists. The complaint is general that our churches and chapels, save in exceptional instances, are not crowded, and least of all by workmen. "Sunday tourists," "Sunday rambles," "Sunday drinkers," have become the horror of religious teachers of all denominations. Many a good man and many an "indifferent" man among those teachers has long been in despair as to the future of Christian preaching and what is called "ministerial influence." Every sect has had its Revivals. The Roman Catholics have theirs under the name of "Retreats" and otherwise as a systematic part of religious life. The Ritualists have had theirs with an elaborate religious machinery never before known among Protestants in England. Lastly, the "Evangelicals" have had theirs with the attraction of converted prize-fighters, ex-publians, and we know not what. Some people, in view of what they call the stagnation of religious life, have recommended greater variety in services and more singing, and in many of our churches there has been produced high class-music and a gorgeous ceremonial, while the Methodists have clung to their old congregational singing—to those simple tunes and those still more characteristic words in which the highest of all themes are often conveyed in phrases akin to those in which sentiments of affection are expressed between men and women in the flush and ardour of youth and impulse. Other people have recommended shorter services; others, a more systematic training of preachers, so that the word "preaching" may no longer, as they say, be a misnomer. The old argument that "though he is not a good preacher he is a singularly good man" has been by tacit consent voted out of the discussion. People, whatever their sympathies may be, have come to admit, as an argument resting on the fact "that though a poor carpenter or politician he is a singularly good man" would go dead against the politician or carpenter, so must a like argument go against the good man who, assuming the duties of a preacher, cannot preach. Another class of people have devised "Sunday lectures," "Sunday concerts," "Sunday discussions," in each case to attract people to some mental or moral "exercise," or recreation. The attraction is at times far from unexceptionable. No one, for instance, can deny that the walls of London are regularly placarded with terms as the themes of lectures more extravagant and "sensational" than any used by these Revivalists. Religious services are frequently announced under such headings as "The Flag that's braved a thousand years the battle and the breeze." One pities the man, whatever his position or his sect, who finds himself falling back on such a basis of operations; but this and many other facts not necessary to be named show that men engaged in active religious work are at their wits' end to discover some means to fill their respective places of worship or their lecture-halls.

(To be continued.)



## TO CORRESPONDENTS.

OCTAVIUS SPEED.—Miss Laura Harris, Madame Vanzini, Mr William Castle, and Mr Campbell (Signor Campobello?), with other noted singers, if we are not misinformed, studied under the same master as Mdle Zaré Thalberg.

E. CUNNINGHAM BOOSEY.—No. Aliduke of the Mount was not even a *distant* relative to Reresby of Thyburgh, who came into the world about 1,000 years after him. Aliduke *did* write "lays," and accompanied himself (at courts) on the post-lute.

A STUDENT.—We can recommend nothing better than the "Studies" of J. B. Cramer and the *Gradus ad Parnassum* of Muzio Clementi. The "Studies" of Kessler are, doubtless, excellent, while those of Steibelt are not only useful in a mechanical sense, but attractive as music.

DR RABBITS.—Grôtry's *Memoires sur la Musique* relate almost as exclusively to himself, as do the *Confessions* of J. J. Rousseau to J. J. Rousseau. Dr Rabbits must mistake Diderot for d'Alenbert. Moreover, it was Rousseau, not Rameau, who wrote the *Dictionnaire de Musique*, to which our correspondent refers.

## NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World,

LONDON, SATURDAY, JULY 31, 1875.

## BALFE.

IN another page will be found an autograph (*fac-simile*) letter from Michael William Balfé, written in June, 1865, to his friend, J. W. Davison. The Concerto referred to is that by Beethoven, for pianoforte, No. 5 (E flat), which was performed at one of the Philharmonic Society's concerts, in the Hanover Square Rooms, on the Monday following the date of the letter, by Arabella Goddard, of whose talent Balfé was an enthusiastic admirer.

—o—

## Programme Music.

AT Cincinnati the subject of "programme music" is discussed with a gravity unknown in most other parts of the United States of America. At New York, *et cetera*, for example, a composition which comes under this designation would be criticised in a more or less flippant style, as we have observed in various notices of Liszt's "Orchestral Poems," &c. The advantage is plainly on the side of those who write philosophically upon musical matters at Cincinnati, especially when the "divine art" is engaged upon themes of the highest poetical significance. But lately, for instance, an oratorio, entitled *The Plains*, by a Californian musician, not inaptly named "Phoenix"—a work apparently of lofty purpose and, if the antithesis be allowed, of unfathomable depth—has been performed at the earnest city abovenamed. Instead of treating it with the flippancy we have cited as a characteristic of the "Empire City," and as it is treated in various corners of New England (not including the capital of Massachusetts, where J. S. Dwight, from a satin chair, lays down the law in matters musical, and, forgetful that he was once in England, contemplates, with anxious polyscopy and quasi-reverence, the most rhapsodical outpourings of the modern German school—if "school" it may be called), the Cincinnati Aristarch goes to work seriously and dives deliberately to the bottom of Pi-Utahite ontosophy.

Let us, to make good our words, quote the remarks upon the oratorio by Mr Phoenix, which appeared in a recent issue of the *Cincinnati Intelligencer*. Thus does that sheet apostrophize *The Plains*:—

Did you ever hear that impressive oratorio, *The Plains*, by Mr Phoenix, of California? For breadth, and depth, and grasp of subject, it is probably unequalled. The symphony opens upon the wide and boundless plains, in longitude 150° W., latitude 35° 21' 03" N., and about sixty miles from the west bank of Pitt River. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E flat clarinet. The sandy nature of the soil, sparsely dotted with bunches of cactus, the extended view, flat and unbroken to the horizon, save by the rising smoke in the extreme verge, denoting the vicinity of a Pi-Utah village, are represented by the bass drum. A few notes on the piccolo call the attention to a solitary antelope, picking up mescal beans in the foreground. The sun, having an altitude of 36° 27', blazes down upon the scene in indescribable majesty. Gradually the sounds roll forth in a song of rejoicing to the God of Day:—

"Of thy intensity  
And great immensity  
Now then we sing;  
Behold in gratitude  
Thee in this latitude  
Curious thing"—

—which swells out into "Hey Jim along; Jim along Josey," then *decrecendo*, *mas o menos*, *poco pocita*, dies away and dries up. Suddenly we hear approaching a train from Pike county, consisting of seven families, with forty-six wagons, each drawn by thirteen oxen. Each family consists of a man in butter-nut-coloured clothing, driving the oxen; a wife in butter-nut-coloured clothing, riding in the wagon, holding a butter-nut baby, and seventeen butter-nut children running promiscuously about the establishment;—all are barefooted, dirty, and smell unpleasantly. These circumstances are expressed by pretty rapid fiddling for some minutes, winding up with a puff from the ophicleide, played by an intoxicated Teuton with an atrocious breath. It is impossible to misunderstand the description. Now rises o'er the plains, in mellifluous accents, the grand Pike county chorus:—

"Oh, we'll soon be thar  
In the land of gold,  
Through the forest old,  
O'er the mounting gold,  
With spirits bold—  
Oh, we come, we come,  
And we'll soon be thar,  
Gee up, Bolly! whoo hup, whoo haw!"

The train now encamps. The unpacking of the kettles and mess-pans, the unyoking of the oxen, the gathering about the various camp-fires, the frizzing of the pork, are so clearly expressed by the music, that the most untutored savage could readily comprehend it. Indeed, so vivid and life-like was the representation, that a lady sitting near us involuntarily exclaimed aloud at a certain passage, "Thar, that pork's burning!" and it was truly interesting to watch the gratified expression of her face when, through a few notes of the guitar, the pan was removed from the fire, and the blazing pork extinguished. This was followed by the beautiful *aria*, "Oh, marm, I want a pancake," followed by the touching recitation, "Shet up, or I will spank you," to which succeeds a grand *crescendo* movement, representing the flight of the child with the pancake, the pursuit of the mother, and the final arrest and summary punishment of the former, represented by rapid and successive strokes of castanet. The turning in for the night follows, and the deep and stentorian breathing of the encampment is well given by the bassoon; while the sufferings and trials of an unhappy father, with a fretful infant, are touchingly set forth by the *cornet-à-piston*.

*Part Second.*—The night attack of the Pi-Utahs; the fearful cries of the demoniac Indians; the shrieks of the females and children; the rapid and effective fire of the rifles; the stampede of the oxen; their recovery and final repulse; the Pi-Utahs being routed after a loss of thirty-six killed and wounded, while the Pikes lost but one scalp from an old fellow, who wore a wig and lost it in the scuffle;—are faithfully given, and excite intense interest in the



minds of hearers; the emotions of fear, admiration, and delight succeeding each other with painful rapidity. Then follows the chorus—

"Oh! we give them fits,  
The Injun Utahs,  
With our six-shooters—  
We give 'em particular fits."

Morning succeeds. The sun rises magnificently, (octave flute)—breakfast is eaten—in a rapid movement on three sharps; the oxen are caught and yoked up—with a small drum and triangle; the watches, purses, and other valuables of the conquered Pi-Utahs are stored away in a camp kettle, to a small movement on the piccolo, and the train moves on with the chorus—

"We'll soon be thar,  
Gee up, Bolly! Whoop hup! Whoop haw!"

The whole concludes with the grand choral hymn—

"When we die we'll go to Benton,  
Whoop! whoo, haw!  
The greatest man that e'er land saw,  
Gee!  
Who this little airth was sent on,  
Whup! whoo haw!  
To tell a hawk from a hand saw,  
Gee!"

Plainer speaking about *The Plains* could hardly be expected of the plainest dealer, while weighing in the plainest language the plainest argument about the plainest subject. Moreover, to speak plainly, the argument is not only discussed in plain terms, which the plainest reader may plainly comprehend, but it is also, regarded from a serious point of view—as one would look upon a vast plain from the summit of a plain mountain—as, for example, from the top of the Herefordshire beacon on the great plain of Worcester, through which glides rapidly, but, to the eager would-be spectator, invisibly, the salmon-swarming Severn. This, to our plain thinking, as plain observers, is the plain way to examine a work of art which is plainly intended as such and nothing less.

Archimedes asked for an independent lever, with the aid of which he could compass things otherwise uncompassable. The Aristarchus of Cincinnati stands upon an independent plain, and can look with complacency as undisturbed as that of the imaginary man upon a precipice, who beheld with like complacency the battles and tempests on the plains below—himself scatheless and unharmed. (See Lucretius on the Nature of Things.) Thus much for Phoenix of California, composer of *The Plains*. "Gee!" **Otto Yeard.**

DR BRIDGE, organist of Manchester Cathedral, has been appointed deputy and successor to Mr Turle, organist of Westminster Abbey. Mr Turle has retired from the active duties of his office, after service extending over fifty-six years. He will retain the title of organist, but the duties and responsibilities of the position, which includes the selection and musical training of the choristers, devolve upon his successor. Dr Bridge was educated as chorister at Rochester Cathedral, under Mr John Hopkins, and subsequently studied under Sir John Goss. He was several years organist of Trinity Church, Windsor, and during the last six has been organist of Manchester Cathedral. He is Professor of Harmony at Owens College and Doctor of Music of the University of Oxford.

### A New Story.

People are talking a great deal more of the ex-Emperor Ferdinand of Austria now that he is dead than they ever did when he was alive. It is asserted that he possessed what the French term *l'esprit du mot*, and the papers cite the following instance:—One evening a distinguished pianist was presented to him at Prague. Taking undue advantage of the hospitality accorded him, the virtuoso executed a series of wearisome and difficult pieces. At length he stopped and wiped his forehead, from which the moisture was exuding at every pore. "I congratulate you sincerely," said the ex-Emperor; "I never saw any one perspire so freely."

**Chidley Pidding.**

### OCCASIONAL NOTE.

MADAME CHRISTINE NILSSON, a few days after the *matinée* at which she sang for the benefit of the sufferers by the inundations in the south of France, having ascertained that the expenses attendant on the organization of the *matinée* would be covered by a sum of 1,500 francs, forwarded that sum, with characteristic generosity, to the committee in order that the full proceeds of the performance might reach the sufferers.

—o—

### "Lohengrin" in London, 1875.

(From the "Illustrated Sporting and Dramatic News," July 24th, 1875.)

Wagnerites! your fond petitions  
Were incessant for auditions  
Of the "Music of the Future"—to cacophony akin:  
Now rest ye, and be thankful!  
Shed of grateful tears a tank full—  
The R.I.O. and H.M.O. have each played *Lohengrin*.

How the note of preparation  
Stirr'd the pulses of the nation!  
Rumour said the rival managers cared not pelf a pin.  
If Mapleson spent millions,  
Gye would certainly spend billions—  
Each quite willing to be bankrupt for the sake of *Lohengrin*.

'Twas said that Vianesi  
Was mightily onaisy,  
And searched the score for "tunes" all night, his hand upon his chin;  
While the conscientious Costa  
In a single month had lost a  
Stone of flesh, while constantly devouring *Lohengrin*.

The lessee of ancient Drury  
Said, for *his* part, he was sure, he  
Quite pitied those condemned to hear the Covent Garden din;  
While he of Covent Garden  
Said he didn't care a farden  
For the weak attempt "across the way" to hash up *Lohengrin*.

The managerial rivals,  
Both believers in "revivals,"  
Found the new production answer;—for "the world" came flocking in,  
Led, by fatal curiosity,  
To endure the sad verbosity  
Of the singers, "obligati" to the band, in *Lohengrin*.

Henry, surnamed "the Fowler,"  
Was a melancholy howler;  
The Herald was so tuneless, that to slay him were no sin;  
And Frederic and Ortrud  
(If to say so went be thought rude)  
Though cheerful, brilliant beings, failed to brighten *Lohengrin*.

At the one house Nicolini,  
At the other Campanini,  
Heroically struggled (all in vain) encores to win;  
While Nilsson and Albani,  
As Elsa, without bla(r)ney,  
Sang divinely! Else, a slender chance had Wagner's *Lohengrin*.

The Teutons (gifted creatures!)  
Decked with smiles their sandy features.  
The soul-less Anglo-Saxons asked "When will the tune begin?"  
They found, to their confusion,  
No beginning nor conclusion!  
So they came to the conclusion "to sleep out this *Lohengrin*."

Yet the music, though somniferous,  
Produced results auriferous;  
F. Gye and J. H. Mapleson sent Wagner "heaps of tin" (??)

Those impresarii wily  
Nudge each other's elbow slyly;  
Each hugs his banker's pass-book;—and they whisper low, and grin.  
**Henry Doree.**

TURIN.—The Teatro Nazionale opened with Sig. Zandomenighi's new opera of *Merope*, which, notwithstanding the fact that the composer was called on ten times, did not prove very successful.—The Teatro Alfieri was announced to open with Verdi's *Lombardi* and the ballet of *Il Diavolo Verde*.

## ROYAL ITALIAN OPERA.

We promised in our last notice of Mr Gye's theatre a few general observations on the season. These will not occupy much space. From the 30th of March to the 17th of July—the opening night and the closing night—there were 83 performances, 50 conducted by Signor Vianesi and 24 by Signor Bevignani. Both conductors must have shown exemplary diligence, seeing that no less than 29 different operas were produced, and for the greater part in the most effective manner. We need not catalogue them, the record of the season having been given, from week to week, in sufficiently accurate detail. It is worth mentioning, however, that the largest number of representations (15) were devoted to three of Mozart's operas—*Don Giovanni*, *Il Flauto Magico*, and *Le Nozze di Figaro*; Meyerbeer (14) coming next, with *Robert le Diable*, the *Huguenots*, *Dinorah*, and *L'Etoile du Nord*; Verdi next (10), Rossini next (9); Auber, Donizetti, and Gounod each counting seven. So, notwithstanding the idea prevalent, here and there, that the advent of Wagner, with his *Lohengrin*, was to be at least the temporary annihilation of our old and cherished masterpieces, the reverse has proved to be the case. Mozart, Meyerbeer, Rossini, and Verdi are more than ever popular; and, though Mozart died in 1791, Rossini left off composing for the theatre in 1829, and the *Huguenots* was produced in 1836, they are likely to retain the popularity so well earned by their compositions, in which rhythmical melody, the essence and soul of music, everywhere prevails.

At the same time it cannot be denied that the first production of *Lohengrin* in this country, for which we are indebted to Mr Gye, has been the "curiosity" and in certain respects the prominent attraction of the season. No work has for a long period been talked about so much in every circle where operatic music is discussed, and no work has given rise to so many differences of opinion; some extolling it to the skies, as the *ne plus ultra* of lyrico-dramatic art; others accepting it *cum grano*, with reservations; while others have rejected it *in toto*, as embodying a theory which, if successfully carried out, must eventually do away altogether with opera, as it has been known and understood among us time out of mind. Our own opinion has been expressed on several occasions; and we may add (deferentially, for we are speaking of Wagner) that further experience has given us no cause to change or modify it. A large number of the public has accorded a hearty welcome to *Lohengrin*, and this fact must not be overlooked. Another fact, however, must equally be borne in mind. *Lohengrin*, as the author of the "*Art-work of the Future*" himself implies, is not the expression of his last word; the works that follow it—*Tristan and Isolde*, with *Rheingold*, the Trilogy of the *Nibelungen*, and, lastly, *Percival* (or "*Parcival*"), which, looming in the distance, is already disturbing the contemplative master's brain—are destined to carry out his theory to the utmost, and to make or mar it, in the eyes of those competent to judge and able to compete argumentatively with such an intellectual giant in polemics. Enough that eight performances were given by Mr Gye, to whom the highest credit is due for the lavish splendour with which the opera was placed on the stage; as to Mlle Emma Albani, for her charming impersonation of Elsa, which advanced her several steps in public opinion; and to Signor Vianesi for the pains he took in getting up the performance, and—supported by a thoroughly competent orchestra, with Mr Carrodus, our foremost English violinist, at the head—the ability with which he directed it.

There is little more to add. That Madame Adelina Patti, on legitimate grounds, enjoys more than ever the favour of the public is an unquestionable fact; how Mlle Albani has progressed, and is progressing, has been recorded on more than one occasion, as also how M. Faure maintains his position as the first dramatic barytone bass of the period. Upon the rest of the company—among whom were some of the long-trying Covent Garden veterans, together with new-comers, like the tenors, Signors de Sanctis and Carpi—it is unnecessary to dwell. We must except, nevertheless, Mlle D'Angeri, who, in her first impersonation of Leonora (*Fidelio*), as a young and rising artist, did herself infinite credit; and Mlle Bianchi, who, as Susanna, in the *Nozze di Figaro*, showed how gradually and surely she is advancing, and who at the last representation of Mozart's comic masterpiece (if "comic" it may be entitled) more than justified, in the beautiful

serenade, "*Deh! vieni non tardar*," the encomiums bestowed upon her on a previous occasion. Mlle Zaré Thalberg, Mr Gye's youngest artist, although she has only appeared in three characters, may be looked upon as his most promising recent acquisition. In each part she has made a highly favourable impression.—*Times*.

## HER MAJESTY'S OPERA.

The six "extra nights," which have brought the season at this theatre to a close, consisted exclusively of "repetitions." There was, nevertheless, a feature in the cast of the *Huguenots* which gave to that justly-renowned work, the masterpiece of its composer, a new and special interest. We refer to the Valentine of Madame Christine Nilsson, who, like her contemporary, Madame Adelina Patti, and with equally good reason, seems determined to show that her genius is not confined to any particular line of opera, that high tragedy is as much in her sphere as sentimental drama, and that she can play Meyerbeer's Valentine just as well as she can play the Mignon of Ambrose Thomas, or the Margaret of Gounod. The result has twice proved that she had not over-estimated her capacity. Madame Nilsson's Valentine is one of the most admirable performances witnessed of late years on the operatic boards. It is not only poetical in conception and elaborately wrought out, but—a charm in itself when such an engaging individuality as that of Madame Nilsson is in question—entirely original. In this, as in every other character she has essayed, the Swedish songstress thinks for herself and takes no predecessor for a model. That her voice, owing to its extensive compass and equality of tone, lends itself to every requirement necessary for the adequate execution of music which, like all that Meyerbeer has written, though in many parts difficult, is within easy reach of one who, possessed of adequate physical means, has, through careful study, made herself mistress of her art, may be readily believed. Indeed, her singing throughout was everything that could be wished. Meyerbeer himself would have been satisfied, and that is saying no little. But what now interests most those amateurs who watch the career of this accomplished lady is the extraordinary progress she has of recent years been making in the histrionic department of her art. This was never more apparent than in the great scenes with Marcel (Signor Castlemary), and Raoul de Nangis (Signor Campanini). Both exemplified the highest dramatic power; and, without entering into minute details, we may conscientiously affirm that a greater effect has never been produced than that created by the performance of Madame Nilsson in the duet following the *Benediction des Poignards*. Rarely has applause more enthusiastic and genuine been extorted from a critical audience. The Wagnerists, by the way, have done some good service. During this particular scene which Wagner, in his *Oper and Drama*, extols so highly, as having, by its poetic suggestiveness, happily influenced Meyerbeer, the "upper circles" hushed down every attempt at demonstrative manifestations; but, when the curtain fell, they joined unanimously and vociferously in the applause that came from every part of the house—applause as fairly won as any in our remembrance.

*Lucrezia Borgia* was chosen for the benefit of Mlle Tietjens; and, hackneyed as the opera is, it has rarely been heard with more eager satisfaction. We all know with what dignity and tragic power Mlle Tietjens represents the character of the Duchess of Ferrara, and how she executes the music. She was never grander than on Tuesday night; and, perhaps, owing to the general rumour that she is about to leave us for a temporary artistic sojourn in the United States of America, never greeted with heartier good will. Whatever she did was applauded with a warmth, the just right of one who is not only a great artist, but has served the public faithfully and long. On such an occasion the frequent "recalls," followed by bouquets, wreaths, &c., without number, could not be regarded with the indifference now generally applied to them. Here was an artist who (like her precursor, Gisi) merited, under the circumstances, greetings of all kinds—greetings the more genuine and unanimous, all the more appropriate. No one who appreciates lyric and dramatic art in its highest significance can do otherwise than look forward with anxiety to the return of Thérèse Tietjens, who since 1858, when she first appeared, as Valentine (in the *Huguenots*) at Her Majesty's theatre—Mr Lumley's latest but not least brilliant star—has so steadily maintained

her position among the foremost singers on the operatic stage. And, indeed, the cordial reception she met with at the performance we refer to placed this beyond a doubt.

The season came to an end on Saturday night, with the ninth performance of *Lohengrin*. About this opera enough has been said for the present; yet we cannot leave it without a word in acknowledgment of the highly effective way in which it has been brought out by Mr Mapleson, and the finished execution of the very trying music for which the public is indebted to Sir Michael Costa and his admirable orchestra. *Lohengrin* was played eight times at Covent Garden and nine times at Drury Lane; so that Wagner has been more hospitably received in London than he was in Paris, when, some years ago, his *Tannhäuser* obtained a (qualified) hearing. Next year, both at Covent Garden and Drury Lane (if not at the promised new Opera House, for which the first stone has yet to be laid), *Tannhäuser* may be expected; unless one of the managers has the courage to venture upon *Tristan und Isolde*.

## BOX 80.

## ACT I.

"La ci darem" encored. Miss Zaré showered with bouquets. Some original threw a large tyre to her, made of what looked like wedding-cake sugar. Donna Elvira's songs and the quartet very well sung, but not in the least applauded by the ignorant and stupid public, who only seem to heed the tunes they know.

## ACT II.

"Batti, batti" encored—or, rather, repeated spontaneously—and charmingly sung by that pretty little Zerlina. More bouquets! One box seemed to contain an inexhaustible supply. The public redeemed its character by encoring the trio. "Proteggere il giusto cielo"—most splendidly sung—but oh! Mozart ought to have a bouquet too!—a very rising young composer!

## ACT III.

Trio—very well sung by the clever maestro. "Deh, vieni" encored; ditto "Vedrai carino," which brought forth more bouquets and a huge white crown. We were obliged to leave after the glorious sextet. To sum up, it went very well all round. I was delighted. *Mille grazie!* G. R.

## CHRISTINE NILSSON'S VALENTINE.

(From the "Observer.")

The most interesting event of the week was the first appearance this season of Madame Christine Nilsson, as Valentine in *Les Huguenots*. It will be remembered that her single performance in that character in the season of 1874 was attended with brilliant success. On Monday last her success was yet more striking, and clearly established the fact that, were she disposed to abandon the lighter rôles with which her name is chiefly connected, she has all the requisites for a *prima donna drammatica* of the first rank. For so finished a singer, with a voice whose compass extends, in each direction, far beyond the musical requirements of the part, Valentine possesses no vocal difficulties whatever. For the dramatic rendering she has every requisite. Valentine is a young and high-born lady, and the personal appearance and graceful carriage of Madame Christine Nilsson are eminently suitable to the character. From a dramatic point of view her impersonation was admirable. Her command of pathos—already exemplified in her impersonations of Margherita, Mignon, Ophelia, and other characters—was never more powerfully manifested than in her rendering of Valentine; and her ability to depict the highest tragic emotions was no less conspicuous. In the great scene with Raoul her acting was so terrible in its reality that the illusion was complete, and the breathless attention paid by the audience showed how entirely she had enlisted their sympathies. Her attitudes and gestures in the closing passages of this scene were sometimes statuesque, sometimes impetuous—always spontaneous and graceful; and when the curtain descended the audience cheered her with enthusiasm, and called her again and again before the curtain, to receive her well-earned tributes of applause.

## ROME.

(From a Correspondent.)

The Politeama closed a short time since with *Il Conte Verde*, by Sig. Libani, who is now engaged on a new work, *Saridanapalo*, the libretto of which is furnished by M. D'Ormeville. The theatre has opened again under new management, for the summer season, the great attraction being the grand Ballet of *Pietro Micca*, which proved highly successful at Milan some months since. The operas, given with inefficient orchestra and chorus, have been *Linda di Chamouni*, Rosini's *Turco in Italia*, and Donizetti's *Esiliati in Siberia*. A new opera, *Don Saverio*, by a young composer of the name of Alberini, will be produced ere long.—The Municipality have reduced the grant for the Carnival-Lent season at the Teatro Apollo to a hundred thousand francs.—The nomination of Sig. Broglio to the presidency of the St Cecilia Academy has already produced good fruit. That gentleman has obtained from Sig. Bonglis, the Minister, several things for which the Academy had long asked in vain. These include firstly: a local habitation; secondly, the promise of a yearly subsidy of ten thousand francs; and, lastly, the use of the splendid musical library which once belonged to Sig. Orsini, and which was purchased by the Minister of Public Instruction.

## ALEXANDRA PALACE.

The directors of this new resort of pleasure-seekers show a laudable determination that the success of their gigantic enterprise shall not be hindered by want of attention to the varied taste of the general public. Outdoor amusements vie with artistic attractions within the Palace walls to tempt the holiday-maker; and—given a moderately bright day, with a few gleams of sunshine, to embellish the smiling panorama that lies spread out beneath the terraces surrounding the edifice—the result of a visit to Muswell Hill can hardly be less than enjoyment. A series of Saturday afternoon concerts, where well-known artists have taken part in classical and interesting programmes, have been supplemented by "Summer Evening Promenade Concerts," which promise to be a great pecuniary success. The second of these entertainments, on Saturday last, attracted an enormous crowd: during the performance there was barely standing-room in the vast hall, that has not been lately used for the concerts. The inevitable rustle of an unseated multitude somewhat detracted from the effect produced by the lady vocalists (Miss Rose Hersee and Miss Clelland), who gave various Irish and other ballads (the "Minstrel Boy," "Kate Kearney," &c.) with appropriate expression; but the organ-like tones of Signor Foli rose above the conflicting murmurs, penetrating to the farthest recesses of the building, and rousing the audience to an enthusiasm which, after Diehl's popular song, "The Mariner," found vent not only in a vociferous encore, but in the excited waving of hats, handkerchiefs, etc. That the hall is decidedly unfavourable for voices that cannot lay claim to grandeur was evident even on the opening day, when the only singer heard to advantage was Mdlle Tietjens. For great orchestral effects the building is admirable; and, as ponderous sounds are best calculated to impress great crowds, music on a giant scale will satisfy most on occasions such as this. The orchestra was admirable. The "British Army Quadrille" was executed in a manner that Jullien himself would have approved, and showed that Mr Weist Hill, who, by his direction of the great works lately given, has won himself a place in the front rank of the conductors of the day, is artist enough to devote his powers as much to the lesser as to the greater work that falls to his share. Beneath a calmness of manner that is an invaluable power in a leader, Mr Weist Hill hides far more enthusiasm than those demonstrative ones who cannot rest unless all—public as well as orchestra—remark their zeal. It is but a poor power that vents itself in effervescence. The height of true musical feeling generates calmness; and its existence is not shown by outward demonstration, but is reflected in its fruits. That the Alexandra Palace band will rank among the first is a fact to be doubted by none after a few hearings, and this in itself is no mean promise for the future of the building. Z.

VENICE.—Verdi's *Requiem* has been performed here, with extraordinary success. The first three performances brought in large receipts. A foreigner presented Sig. Faccio, who conducted, with an elegant massive silver garland.



## DR HANSLICK ON THE GRAND OPERAHOUSE, PARIS.

(Continued from page 505.)

In the way of comfort the auditorium is nearly perfection. The fauteuils are wide; the rows of seats have plenty of space between them; and access to all the places is easy. A large carpet covers the entire flooring, renders inaudible the footsteps of those who are continually coming or going, and gives the parquet the appearance of an elegant saloon. The ventilation is not for a moment to be compared with the system (which cannot be too highly praised) adopted in the Vienna Operahouse. In the midst of so much comfort and luxury, there are two evils in the Paris Operahouse which are inexplicable. These are the cloak-room and the refreshment-room. The ideal of a cloak-room has never yet been realized. Crowding, draughts, and confusion, seem to be the sponsorial gifts bestowed by Fate upon all such institutions, even in the dearest theatre in the world—namely, the Italian Operahouse, London. The most spacious and best sheltered cloak-room in existence is that of which the Vienna Operahouse boasts. In Paris the cloak-rooms for the pit consist of three or four small compartments, at the counters of which only three gentlemen can stand and be served at one time. Still more frightful—nay, when compared to the brilliant *foyer* next to it, almost ghostly—is the refreshment-room; a melancholy and badly lighted passage, with naked grey walls, and scarcely any fittings. The conviction that such a room, out of place anywhere save in old barracks or a prison, is only provisional, forces itself involuntarily upon one. This, indeed, is the fact. Nothing but money is wanting to carry out the original elegant design. There is little hope, however, of the hole being improved for a considerable period, though it ought not to have been tolerated, especially in Paris, for a single week.

The signal for the rising of the curtain, the three heavy blows on a wooden block, is heard—certainly an antediluvian substitute for the sound of the bell; but, on account of a credible tradition connected with it, still retained all over France. These three blows, and the date, 1669, prominently displayed in large figures over the stage, are—if we exclude the busts of a few composers—all that reminds us of the two hundred years that the Académie Nationale de Musique has been in existence. The curtain—a “curtain” in the strict acceptation of the term, purple, with a white lace border, without any figures—goes up. The opera given is *Les Huguenots*. We observe with satisfaction that the fiddle-bows of the violinists never come between our eyes and the stage, and that the instruments do not drown the voices of the singers; the orchestra lies lower than ours: this is right. The acoustic qualities of the house are good, if not so excellent as in the house which was burnt down in the Rue Le Pelletier, and which was mostly constructed of wood. The new house is more favourable to the singers than to the instrumentalists, from whom we should have expected more vigour and brilliancy. The defect is attributable, not to the more than usually low level of the orchestra, but to its numbers, which are insufficient for so large a space. With ten or fifteen more violins the defect would be remedied. And now about the performance itself. We are bound to state openly and fearlessly that the musical execution at the new Operahouse is not in any way comparable to the magnificence and grandeur of the building. The singing birds are not worth such a bejewelled and golden cage. On the stage, nearly all that I considered excellent, and of any value, was the scenery, costumes, ballets, and processions. With the exception of one or two, the singers individually can lay no claim to be considered first-class artists, worthy of the Grand Paris Operahouse; which, however, has the right, and is bound to have the very best of everything. Two facts, unreservedly communicated to me, prove, more forcibly than any description of mine could prove, the musical deterioration of the famous institution. Gounod will not allow his *Polyeucte*, and Verdi will not allow his *Aida* to be played there as long as the company is constituted as at present. Villaret, the tenor, sang the part of Raoul—Villaret, an aged and corpulent cad (*Philister*), all whose mimic power consists in a permanent stupidly-knowing smile, and all whose action is restricted to two stereotyped movements of the arms. His voice is still strong, though no longer mellow nor fresh. He never knew anything about the art of singing; and the first romance (“*Plus blanche*”), which must not be screamed, is beyond

him. In a character such as that of Raoul his mere appearance produces a comical impression. I could not help continually glancing over to Roger, who was in the pit, contemplating this Raoul with a truly elegiac mien. What must have been going on in the breast of so clever and amiable an artist, who, in the same character, has touched and entranced every heart! Mdlle Gabriele Krauss sang the music of Valentine in the hollow tremulous voice which we know so well in Vienna. A good musician, intelligent, and experienced as she is, she gets through the part respectably, without, however, once carrying away her audience. To speak truth, the public, who, as a rule, leave the *claque* to do the applause, though they throw off their reserve in the case of their favourites, such as Faure, Miolan, and some others, assumed a rather passive attitude towards her. Even the Parisian critics, usually so good-natured, especially for Mdlle Krauss, indulged in anxiously palliative terms about her Valentine. For Paris, this lady's principal merit is, there can be no doubt, the correctness and certainty with which she speaks French. Mad. Miolan-Carvalho, a lady between forty and fifty, with well preserved remains of beauty and voice, was the Queen. She sings also the characters of Gretchen, Julia, and Ophelia, and was thus a perfect godsend when she winged her flight from the Opéra-Comique to the Grand Opéra. She is an admirable adept in husbanding her resources; and if her efforts want the depth and power of passion, they enlist the sympathies of the public by the charm of sober and elegant art. The Parisians evince a feeling of pious and tender regard for their artists; and the recollection of Mad. Miolan in her prime acts for them as a sounding-board, which strengthens her voice of to-day. In Paris more particularly, therefore, the respect manifested for this fair artist is intelligible and justifiable.

(To be continued.)

## ROYAL ACADEMY OF MUSIC.

The annual prize concert took place at St James's Hall, on Wednesday morning, July 21st. The conductor was Mr Walter Macfarren, and the principal violins M. Sainton and Mr F. Amor. We subjoin the programme:—

Prelude and Fugue in B flat (organ, Mr Rose)—Schumann; Trio, “*Soave se il vento*” (*Così fan tutte*) (Miss Amy Aylward, Miss M. J. Williams, and Mr Boutenop)—Mozart; Lieder ohne Worte, Book 4 (No. 1, in A flat, No. 3, in F, No. 4, in A minor—Volslied), pianoforte (Miss Edridge)—Mendelssohn; Scena, “*Softly sighs*” (*Der Freischütz*) (Miss Larkcom)—Weber; Concerto, in A (last movement) (Mr Dear)—Greig; Aria, “*Lascia amor*” (*Orlando*) (Mr Wadmore)—Handel; Concerto, in D minor, No. 9 (*Orlando*), violin (Mdlle Gabrielle Vaillant)—Sporh; Quintet and Chorus, “*My heart from its terror reposes*” (*Robin Hood*) (Miss Marian Williams, Miss Shaboe, Mr Howells, Mr Nichols, and Mr Robert George)—G. A. Macfarren; Concerto, in A minor (first movement), pianoforte (Miss Kate Steel)—Schumann; Song (Miss Mary Davies, Welsh Choral Union scholar); Symphony in E flat, MS. (first movement)—(the Lucas Medal is awarded for the composition of this movement)—A. H. Jackson, student; Motet for Female Voices, “*Surrexit Pastor*” (solos, Miss Marie Duval, Miss Thekla Fischer, Miss Annie Butterworth, and Miss Bolingbroke)—Mendelssohn; Caprice in E, Op. 22, pianoforte (Miss Alice Curtis, Potter Exhibitioner)—W. Sterndale Bennett; Song, “*Adelaida*” (Mr Henry Guy, accompanied on the pianoforte by Miss Pamphilon)—Beethoven; Rondo Piacevole, in E, Op. 25, pianoforte (Miss Borton), W. Sterndale Bennett; Scena, (*Friulolin*) (Miss Jessie Jones)—Randegger; Prelude and Fugue, in E minor (Op. 35, No. 1), pianoforte (Miss Amy Turner-Burnett)—Mendelssohn; Trio, “*Proteggi il giusto cielo*” (*Don Giovanni*) (Miss Larkcom, Westmorland scholar, Miss Kate Brand, and Mr Breeden)—Mozart; Concertstück, pianoforte (Mr F. W. W. Bampfylde)—Weber; Aria, “*Di tanti palpiti*” (*Tancredi*) (Miss Bolingbroke, Parepa Rosa scholar)—Rossini; Chorus, with solos, “*Heaven and earth*” (*Athalie*) (solos, Miss Edouard, Miss Marie Duval, and Miss Reimar)—Mendelssohn; “*God save the Queen*.”

## PRIZE LIST, 1875.

LUCAS SILVER MEDAL.—From a design by T. Woolner, R.A. In memory of Charles Lucas, (Student, Professor, Conductor, and Principal), for the composition of the first movement of a Symphony. *Examiners*.—H. C. Banister, W. Dorrell, H. C. Lunn, Walter Macfarren, A. Sullivan, and the Principal.—ARTHUR HERBERT JACKSON.

**PAREPA-ROSA GOLD MEDAL.**—In memory of Euphrosyne Parepa-Rosa (endowed by Carl Rosa), for the singing of pieces selected by the Committee. *Examiners.*—G. Benson, F. R. Cox, Ettore Fiori, A. Gilardoni, Manuel Garcia, A. Randegger, Carl Rosa, T. A. Wallworth, and the *Principal*.—JOHN LOFTING WADMORE.

**STERDALE BENNETT PRIZE.**—(Purse of Ten Guineas), in memory of Sir William Sterndale Bennett, Mus. D., M.A., D.C.L. (Student, Professor, and *Principal*), for the playing of a composition by Sir W. Sterndale Bennett, selected by the Committee. *Examiners.*—H. R. Evers, W. H. Holmes, F. B. Jewson, S. Kemp, Walter Macfarren, Arthur O'Leary, Brinley Richards, Harold Thomas, Frederick Westlake, T. Wingham, and the *Principal*.—FANNY BOXELL. Highly Commended, ANNIE JANE DOORLY.

**CERTIFICATES OF MERIT.**—The highest honour attainable at this Examination, awarded only to Students who have previously received Silver Medals.—Amy Turner-Burnett (pianoforte), Silver Medal, 1873; Eliza J. Hopkins (pianoforte), Silver Medal, 1874; Annie J. Martin (pianoforte), Silver Medal, 1874; Henry Guy (singing), Silver Medal, 1872; Walter Fitton (pianoforte), Silver Medal, 1872;

**SILVER MEDALS.**—Mary Davies (singing), Bronze Medal, 1874; Alice Larkcom (singing); Alice Curtis (pianoforte), Bronze Medal, 1873; Helen Pamphilon (pianoforte), Bronze Medal, 1874; Edith Brand (pianoforte), Bronze Medal, 1874; Margaret Bucknall (pianoforte), Bronze Medal, 1874; Gabrielle Vaillant (violin), Bronze Medal, 1874; Eugène Boutenop (singing), Bronze Medal, 1874; John L. Wadmore (singing), Bronze Medal, 1873; F. W. W. Bampfylde (pianoforte), Bronze Medal, 1874.

**BRONZE MEDALS.**—Oliveria L. Prescott (harmony); Annie E. Bolingbroke (singing); Annie Butterworth (singing); Marie Duval (singing); Hannah Edouard (singing); Marietta Phillips (singing); Emma Reimar (singing); Marian Williams (singing); Mary Jane Williams (singing); Katie Steele (pianoforte); Ethel Gould (pianoforte); Alice Borton (pianoforte); Annie Turner (pianoforte); Clara Cooper (pianoforte); Marion Green (pianoforte); Nancy Evans (pianoforte); Isabel Thurgood (pianoforte); Ada Brand (violin); Frances Thomas (clarinet); George Hooper (harmony); Moses Ap Herbert (singing); Arthur H. Jackson (pianoforte); Frederick Corder (pianoforte); Edward Morton (pianoforte); Tobias Matthey (pianoforte); Lindsay Deas (pianoforte); Henry R. Rose (Organ).

**BOOKS.**—Frances Thomas (harmony); Amy Aylward (singing); Lita Farrier (singing); Thekla Fischer (singing); Catharine Shaboe (singing); Mary Butterworth (organ); Robert George (singing); Frederick Nichols (singing).

**HIGHLY COMMENDED.**—Jessie Jones (singing), Silver Medal, 1873; Rhoda Barkley, Silver Medal, 1872; Alice Arnold (singing); Mary Boole (pianoforte), Bronze Medal, 1874; Janie Borrough (pianoforte), Bronze Medal, 1874; Clara Daniel (pianoforte), Bronze Medal, 1874; Ellen Edridge (pianoforte), Bronze Medal, 1874; Helen Hancock (pianoforte), Bronze Medal, 1874; Ellen Holmes (pianoforte), Bronze Medal, 1872; Johanna Ludovici (pianoforte), Bronze Medal, 1873; Lavinia Sheehan (pianoforte), Bronze Medal, 1873; Julia Chute (pianoforte); Maria Combs (pianoforte); Fanny Boxell (pianoforte); Annie J. Doorly (pianoforte); Constance Harper (pianoforte); Emily Banks (pianoforte); Annie Smith (pianoforte); Annie Frost (pianoforte); Margaret Bucknall (organ); Henrietta Jones (organ); Annie Smith (organ); Charlton T. Speer (pianoforte and organ), Bronze Medal, 1874; George Hooper (pianoforte); Frank Manly (pianoforte); George Ryle (pianoforte); George Elliott (pianoforte); Thomas Silver (pianoforte); George Ryle (violin); Walmesley Little (organ); George Ryle (organ); Arthur Shaw (organ).

**COMMENDED.**—Amelia Featherby (singing); Sarah Geary (singing); Elise Lassouquere (singing); Marie Pascoe-Pearce (singing); Hannah Roby (singing); Alice Chapman (pianoforte); Ella Sauvan (pianoforte); Kate Lyons (pianoforte); Margaret Morgan (pianoforte); Mary Hann (pianoforte); Florence Silberberg (pianoforte); Ada Lampard (violin); George Smith (pianoforte); Augustus Tozer (organ); Taliesan James (harp).

**PRIZE VIOLIN BOW** (made and presented to the Institution by Mr James Tubbs, of Wardour Street).—Reginald Luke.

**EXAMINERS.**—*Harmony*.—H. C. Banister, H. C. Lunn, C. Steggall, Mus. D., A. S. Sullivan, and the *Principal*; *Singing*.—G. Benson, F. R. Cox, Ettore Fiori, Manuel Garcia, A. Randegger, and T. A. Wallworth; *Pianoforte*.—H. R. Evers, W. H. Holmes, F. B. Jewson, S. Kemp, Walter Macfarren, Arthur O'Leary, Harold Thomas, Frederick Westlake, and T. Wingham; *Orchestral Instruments*.—F. J. Amor, Walter Pettit, F. Ralph, and P. Sainton; *Organ*.—Sir J. Goss and the *Principal*.

**POTTER EXHIBITIONER.**—Alice Curtis. **WESTMORLAND SCHOLAR.**—Agnes Larkcom. **STERDALE BENNETT SCHOLAR.**—Charlton T. Speer. **WELSH CHORAL UNION SCHOLAR.**—Mary Davies. **PAREPA-ROSA SCHOLAR.**—Annie E. Butterworth.

By Order.

JOHN GILL, Secretary.

## L'ETOILE, PATTI, FAURE, &c.

(To the Editor of the "Musical World.")

SIR,—Last night's performance of the *Etoile du Nord* was an excellent one in all respects. Patti was in splendid voice, as always, and really surpassed herself. The part of Caterina I have long since considered one of her very best. Faure sang, acted, and looked to perfection in the character of Pietro. No wonder Caterina went mad—poor girl!—in losing such a handsome lover. Naudin, as Danilowitz, completed the triumvirate of consummate artists, and was particularly good in the song of the "cakes." Ciampi, as Gritzenko, was as gravely comic and turbulently elongated as usual. Smeroschi, who played Prascovia with vivacity, has much improved in her singing since last year. It is a pity that her voice is not fuller. The house was well attended, the Prince of Wales being among the audience. Patti, Faure, and Naudin were recalled at the end of each act, but did not take any mark of approbation from the public as an encore. Patti had as many as a dozen bouquets thrown to her; but flowers are plentiful and cheap just now.—I am, Mr Editor, yours truly,

EUGENIE.

July 14th.

## WAIFS.

Mr Charles F. Hargitt has just completed a three act opera, for Mr Carl Rosa's company. The libretto is founded on an English historical subject.

Mdme Trebelli-Bettini, Herr Behrens, M. Albert (violinello), and Mr John Cheshire (solo harp), commence a tour in Sweden and Norway, early this month.

On the 7th August Mdle D'Anka and Mdle Pauline Rita will play in *La Fille de Madame Angot* at the Opera Comique, under the management of Mr C. Morton.

Mr J. L. Toole has returned to England from his American trip, and is entering on a round of provincial engagements. He will reappear in London on the 8th of November.

The city of Dublin police force have just formed a military band, under the direction of an Italian band master. It bids fair, from all accounts, to rival in excellence the band of the Irish Constabulary.

Professor Glover's cantata, *St Patrick at Tara*, is to be given at the O'Connell Centenary concert, to be given in the Exhibition Palace, Dublin, August 7th. Madame Gedge is engaged to sing the principal soprano part.

On the withdrawal of Mr and Mrs Billington from the Globe, Mdle Beatrice will, on the 16th August, produce Mr Campbell Clarke's clever adaptation of Dumas's *Monsieur Alphonse* (*Love and Honour*). The play will be of special interest, being new to London. Miss Antoinette Sterling, née dans l'état de New York—a commencée ses études de chant Italien à New York, 1862, sous la direction du Maestro Pedro de Abella—et sous ce maître elle a débuté dans les concerts à New York. Après le départ de son maître elle est partie pour l'Europe. Aussi a-t-elle continué ses études en Allemagne.—*Alphonse R.*

**CHAPUY, &c.** (*Extract from a letter*).—Chapuy sang beautifully, and, being encored in the "Muletier et Pedro" song, in the "Lesson scene," repeated it. This was the only thing encored. Her valse from *Mireille* was perfection (as usual, I suppose). I heard Tietjens in the next box to us, very enthusiastic about her. I had no notion that Chapuy sang so well.—A. C.

The sudden death last year, in Paris, of Mr Mark Smith, the popular American actor, left his family almost wholly dependent on the professional earnings of his daughter—a very young lady—who has during the past three years been studying with Signor San Giovanni, and singing in Italian operatic companies, under the nom de théâtre of Mdle Marco. Mdle Marco has recently been engaged for the Imperial Italian Opera, St Petersburg, at a commencing salary of 4,000 francs per month.

With reference to the rumour that the gatherings of the Charity Children at St Paul's are to be discontinued, we may state that such is by no means the desire of the Society of Patrons; but the public have not contributed sufficient funds to cover the necessary expenses. We sincerely hope that this time-honoured and interesting festival will not be allowed to fall through for want of the necessary public support. It can only need be known that the society is in want of funds to insure liberal contributions.—*City Press*.

The London correspondent of the *Western Daily Mercury* says that all who have heard him play, and have had opportunity of judging his power as a creative musician, speak in terms of highest praise of Mr George F. Hatton, son of J. L. Hatton, the composer. G. F. Hatton has been studying at the Leipzig Conservatorium, and is now sojourning in Italy. No better means could be adopted for maturing that which looks like inventive genius than the curriculum of study thus proposed for Hatton, junior.—*Hornet*.

**ARCHES COURT** (Before Sir R. Phillimore, Dean of Arches).—**WYNDHAM v. COLE**.—This was a suit by the Vicar of Yeovil against the organist, for playing on the organ a voluntary, both before and after the service. The case was reported on a former occasion, and stood over for a statement of facts to be agreed upon. The agreement had not been carried out. Dr Deane, Q.C., and Mr B. Shaw, prayed the Court to admit the articles; and the latter said his client was willing to leave the matter to the decision of the bishop, but the other side objected. The Dean of Arches admitted the articles, and expressed a hope that the bishop, by consent of both sides, would decide the question.

St James's Hall is now occupied by the Messrs Hamilton, whose panoramic illustrations of the most notable and picturesque places in various parts of the globe have long constituted a popular exhibition. The present series of views is specially illustrative of a voyage across the Atlantic and a tour through the United States, with the social as well as the scenic peculiarities of America graphically delineated. These views, painted on a large scale, attain in several instances a very high degree of artistic excellence, and some ingenious dioramic and mechanical effects are introduced to give completeness to the illusion. A prominent feature of the entertainment is the descriptive commentary furnished by Mr A. Matthison, who, besides the advantage of being personally acquainted with the places depicted, has the additional valuable qualifications of being a graceful lyrical writer, a tuneful composer, and a well-trained vocalist. Thus, singing his own songs, and telling, with good effect, an appropriate story, Mr Matthison at once enlightens and enlivens his auditory, and the 120 minutes which suffice to show the spectators nearly everything worth seeing, on a trip from Euston Square to New Orleans and back again, have not a dull moment among them. The entertainment, replete with interest and instruction, well merits attention.—*Daily Telegraph*.

Marchetti's new opera, *Ruy Blas*, was given on Friday week, at the Bijou Theatre, in the Royal Albert Hall by some amateur vocalists. The ladies and gentlemen—writes the *Morning Post*—to whom the principal parts were entrusted, performed their tasks with ability both in singing and acting. It may further be asserted that some of them showed talent of a high character, and that many professional artists might envy the graceful and intelligent acting of Miss Shaw and Miss Wickam. The tenor, Mr Harvey, is a very good singer as well as an efficient actor. Major Carpenter, Major Loughman, Captain Coghill, and Mr Dundas Gardiner undertook the other principal parts; whilst Mrs Shaw, who acted the character of a disagreeable old duchess, did so with much humour. The chorus never once sang out of tune, and every one took his or her part in the dramatic action. Thus, with intelligence and zeal, an *ensemble* was reached which was altogether excellent. Mr Shakespear did excellent service at the pianoforte, and Signor Visetti at the harmonium. Signor Arditi conducted. Mr A. Harris officiated as stage manager. The opera was splendidly put upon the stage, thanks to Major Carpenter. The performers at the conclusion of the opera, retaining their costumes, joined the guests at supper, and later took part in the ball with which the evening terminated. S. M.

**SIR MOSES MONTEFIORE TESTIMONIAL FUND**.—The concert in connection with the above object was given, at Willis's Rooms, on the 15th inst., under the direction of the "Orpheus Orchestral Society," an association of upwards of forty non-professional instrumentalists. They form a band complete in every department, and are ably conducted by Mr George Ashmead, himself an amateur musician of considerable talent. Von Suppé's Overture to *Poet and Peasant*, Wallace's Overture to *Maritana*, a selection from Gounod's *Faust*, a movement from Beethoven's Symphony in D, and Mozart's *Figaro*, were performed, with an amount of unity and vigour that would have reflected credit upon any orchestra, and which, happily, displayed a condition of musical culture highly creditable to the amateur musicians of this country. Mr L. Beddome, Mr Gates, Mr Graham Brown, Dr W. H. Stone, and Mr Lewis, deserve special mention for excellence on their respective instruments—the clarinet, oboe, flute, bassoon, and violoncello. The vocalist was Mme Estelle Emrick, who sang, with a rich contralto voice and cultivated taste, Charles Salaman's "Lov'd One," Lover's "What will you do, love?" and Rossini's "Una voce poco fa." Mr Salaman presided at the pianoforte. The "fancy bazaar" should have ended before the concert began. It was an error of judgment to combine them. The noisy conversation at the end of the concert room, which not only disturbed the music, but the temper of the listeners, was not occasioned by ill-breeding—which is too frequently observable at musical parties—but was the inevitable consequence of circumstances which, out of respect for the musicians engaged, and the dignity of the art of which they are the exponents, should not have been allowed.—AN OCCASIONAL CORRESPONDENT.

Mr Arthur Sullivan's cantata, *David and Jonathan*, will not be ready in time for the next Norwich Festival. Although not seriously indisposed, Mr Sullivan is ordered by his medical advisers to refrain for the present from such exertion as would be necessary for the completion of so important a work as the projected cantata.

**GAIETY THEATRE**.—A short season of operas in English, will follow the French opera season at this theatre, commencing this day, July 31, under the direction of Madame Blanche Cole. The executants will be, amongst others, Madame Blanche Cole, Misses Franklin, Gertrude Ashton, Cook, Manetti, and Annie Sinclair, Messrs Nordblom, Aynsley Cook, Ledwidge, and George Perren. A large chorus and band will be under the direction of Mr Sydney Naylor. The opening opera will be Wallace's *Lurline*, and the repertoire will consist of *Geraldine* (*Le Puits d'Amour*), by Balfe, and *Satanella* by the same composer; the *Crown Diamonds*, *Black Domino*, and *Fra Diavolo* of Auber; Wallace's *Maritana*, an English version of the *Nozze di Figaro*, etc.—(Communicated.)

Mr Carl Rosa has secured the services of Mdlle Torriani, a *prima donna* at Her Majesty Opera in 1873, who has since then been *prima donna assoluta* of the Strakosch Italian Opera Company in the United States. Mr Rosa has also engaged Signor Campobello, late of Her Majesty's Opera, and (as principal contralto) Miss Yorke, a young American lady, who has recently made a great success in Italy. The cast of the *Marriage of Figaro*, with which the season at the Princess's Theatre probably opens on September 11, will be:—Susanna, Miss Rose Hersee; Countess Almaviva, Mdlle Torriani; Cherubino, Miss Yorke; Marcellina, Mrs Aynsley Cook; Almaviva, Mr Campobello; Basilio, Mr Charles Lyall; Bartolo, Mr Aynsley Cook; Antonio, Mr Arthur Howell; and Figaro, Mr Santley.

**NORWICH MUSICAL FESTIVAL**.—There was a rehearsal of choruses, on the evening of the 19th inst., for the Norwich Musical Festival, in St Andrew's Hall, Sir Julius Benedict conducting. Mr A. Sullivan has intimated to the Committee of Management his regret that he is unable to complete his promised cantata of *David and Jonathan*. Mr Sullivan's health is not in a very satisfactory state, and his medical advisers have recommended perfect rest. Sir George J. Elvey's "Wedding March," composed by him for the marriage of the Princess Louise, will probably be produced at the festival. Mr W. T. Best, organist of the Royal Albert Hall and St George's Hall, Liverpool, will also contribute an overture expressly composed for the occasion. Among other overtures which will be performed at the festival may be mentioned Wagner's *Lohengrin*, Weber's *Jubilee*, Rossini's *William Tell*, &c. (A lively programme!—D. P.)

MISS EMILY TATE, a very youthful and intelligent pianist, gave a concert in St George's Hall last Saturday evening, which was very well attended by her friends and supporters. Miss Tate opened the concert with Beethoven's Sonata (Op. 24) for violin and pianoforte, the violinist being Herr Rydl. It was appreciated and applauded by the audience. Miss Tate, whose proclivities are quite classical, next essayed Beethoven's Sonata (Op. 27), No. 2, and Bach's Partitur in B, in both of which she was equally successful. The *gigue* in the Partitur was capitally played; and Miss Tate deserved all the applause she received. Miss Tate began the second part of the concert with Beethoven's Trio (Op. 1), No. 2, assisted by Herren Rydl and Daubert (violin and violoncello), and afterwards gave Chopin's Scherzo in B (Op. 31) and Liszt's Fantasia on Verdi's *Rigoletto*, which, being to the taste of a large portion of the audience, met with very great applause. Miss Marie Duval sang, remarkably well, John Thomas's setting of "Gelert's Grave," and Randegger's "Only for One;" Miss May Rolt gave songs by Taubert and other German composers, and Herr Werrenrath a Danish song and one by Gounod. Mdlles Victoria and Felicia Bunsen, Mr Burleigh Tesseman, Mr Sydney Naylor, and Herr Schubert were announced to appear, but failed to "put in an appearance." Herr Lehmyer and another artist, whose name we could not learn, accompanied the vocal music on the pianoforte.

## Advertisements.

### THE VOICE & SINGING ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING  
Price 12s.

London: DUNGAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.



## NEW SONGS.

### THE LAST FAREWELL.

New Song by J. L. HATTON.

Sung by Mdlle ALBANI, at the Floral Hall Concerts, with the greatest possible success. In C and E. Price 4s.

### NEW SONGS BY ARTHUR SULLIVAN.

<b>SWEETHEARTS.</b> In A $\flat$ and B $\flat$ . Sung by E. LLOYD	4s
<b>THE JUDGE'S SONG.</b> From <i>Trial by Jury</i> . Sung by Mr. FRED SULLIVAN	4s
<b>TENDER AND TRUE.</b> In E $\flat$ and F. Sung by EDITH WYNNE	4s
<b>THE DISTANT SHORE.</b> In E $\flat$ , F, and G	4s
<b>THOU ART WEARY.</b> In D minor and F minor	4s
<b>THOU'RT PASSING HENCE...</b>	4s

### NEW SONGS BY VIRGINIA GABRIEL.

<b>CLOVELLY.</b> Words from "Songs for Sailors." Dedicated to H.R.H. the Duke of Edinburgh...	4s
<b>SOWING AND REAPING.</b> Sacred Song	3s
<b>SHE CAME LIKE A DREAM.</b> Sung by Madame ENRIQUEZ	3s
<b>THE WHITE DOVE</b>	2s 6d

### NEW SONGS BY FAVOURITE COMPOSERS.

<b>YES AND NO</b>	LOUISA GRAY	3s
<b>MY LADY</b>	AMY COMPTON	3s
<b>IN THE TWILIGHT HOURS</b>	"	3s
<b>ELSIE'S DREAM</b>	JOSEPH L. ROECKEL	3s
<b>BESIDE THE SEA</b>	"	3s
<b>SUMMER WINDS</b>	"	3s
<b>SO LONG AGO</b>	GEORGE BARKER	3s
<b>NINETTE</b>	"	3s
<b>THE ENTREATY</b> The Lady	CLARENCE PAGET	3s
<b>GLAMOUR</b>	"	3s
<b>SWEET LISETTE</b>	J. L. ROECKEL	3s
<b>THE CHILDREN IN THE WOOD</b>	"	3s

CHAPPELL & CO.,  
50, NEW BOND STREET, LONDON.

## ROYAL ITALIAN OPERA.

### PRODUCTION OF

### WAGNER'S

# 'LOHENGRIN.'

The Books of Airs (in Two Books), arranged for Pianoforte, with *ad. lib.* accompaniments for Flute, Violin, and Violoncello, by

W. HUTCHINS CALLCOTT

### PRICE.

<i>Solos</i>	...	...	5s. each.
<i>Duets</i>	...	...	6s. "
<i>Accompaniments</i>	...	...	1s. "

LONDON:  
HUTCHINGS & ROMER,  
9, Conduit Street, Regent Street, W.

*In 74 Numbers, price One Penny, or in One Volume, cloth, gilt edges, price 7s. 6d.*

# MOTETS FOR THE YEAR.

A COLLECTION OF OFFERTORIES.

WITH APPROPRIATE WORDS FOR EVERY SUNDAY AND DAY OF OBLIGATION DURING THE YEAR.

Edited and Dedicated (by permission) to the Right Rev. J. DANELL, D.D., Lord Bishop of Southwark, by

W. M. LUTZ.

ORGANIST OF ST. GEORGE'S CATHEDRAL, SOUTHWARK.

## CONTENTS.

1st Sunday in Advent	Ad te levavi	Bs. Solo or Qrit. Webbe	37 4th Sunday after Pentecost Illumina	Solo or Chorus W. M. Lutz
2nd Sunday in Advent	Deus tu converte	Duet, Chorus Hay, Smart	38 St Peter and St Paul	Duet or Chorus Webbe
3rd Sunday in Advent	Iuste et pie vivamus	Duet or Chorus Webbe	39 5th Sunday after Pentecost Audi hymnum	Solo & Chorus Webbe
4th Sunday in Advent	Ave Maria	Solo or Chorus W. M. Lutz	14 6th Sunday after Pentecost Perfice	Solo or Chorus Webbe
5 Any Sunday during Advent	Rorate	Chorus & Solo Webbe	40 7th Sunday after Pentecost Sicut in holocaustis	Qrit. or Chorus Mozart
6 Christmas Day	Adeste Fideles	Solo & Chorus Webbe	41 8th Sunday after Pentecost Tu es gloria	Bass Solo Webbe
7 Sunday within Octave of Christmas	Attolite	Solo & Chorus Webbe	18 9th Sunday after Pentecost Justitie	Chorus or Qrit. Mendelssohn
8 Circumcison	Tui sunt cuncti	Ten. So. & Chor. A. Sullivan	1 10th Sunday after Pentecost Ad te levavi	Solo or Quartett Webbe
9 Epiphany	Bogey, M. Lutz	Chorus	42 11th Sunday after Pentecost Ecce agnoscite	Chorus W. M. Lutz
10 Sunday within Octave of Epiphany	Jubilare	Chorus W. M. Lutz	43 Assumption Assumpta est	Chorus Neukom
11 Holy Name	Jesu dulcis	Qrit. & Chorus Beethoven	44 12th Sunday after Pentecost Benedicam	Chorus Eybler
12 3rd Sunday after Epiphany	Dextera Domini	Chorus Schumann	45 13th Sunday after Pentecost In te speravi	T. So. (& Chor. <i>ad lib.</i> ) W. M. Lutz
13 Septuagesima Sunday	Bonum est	Solo & Chorus Benedict	36 14th Sunday after Pentecost Protector	Duet Webbe
14 Sexagesima Sunday	Perfice	Solo or Chorus Webbe	13 15th Sunday after Pentecost Bonum est	Solo or Chorus Benedict
15 Quinquagesima Sunday	Super flumina	Solo & Chorus Webbe	46 16th Sunday after Pentecost Domine in auxilium	Soli & Chorus W. M. Lutz
16 1st Sunday in Lent	Ece nunc tempus	Duet or Chorus Webbe	47 17th Sunday after Pentecost Qrit. Domini	Solo & Chorus W. M. Lutz
17 2nd Sunday in Lent	Preed. Pope	Chorus	48 18th Sunday after Pentecost Timebant	Chorus W. M. Lutz
18 3rd Sunday in Lent	Justitie	Chorus or Qrit. Mendelssohn	49 19th Sunday after Pentecost Si ambulavero	Bs. Solo (Chor. <i>ad lib.</i> ) W. M. Lutz
1 4th Sunday in Lent	Ad te levavi	Bs. Solo or Qrit. Webbe	15 20th Sunday after Pentecost Super flumina	Chorus Webbe
19 Passion Sunday	Stabat Mater	Chorus Webbe	50 21st Sunday after Pentecost Vir erat hus	Chorus W. M. Lutz
20 Palm Sunday	Improprium	Chorus André	51 22nd Sunday after Pentecost Recordare	Solo & Chorus Fubner
21 Easter Sunday (Gradual)	Hæc dies	Chorus or Trio.	52 All Saints (Gradual)	Tibi omnes angeli Chorus Webbe
22 (Offertory)	Victime	T. T. & B. Webbe	53 (Offertory)	Justorum Solo Chorus Webbe
23 Low Sunday	Angelus Domini	Chorus André	54 23rd Sunday after Pentecost Hæc dicit Dominus	Soli & Chorus Webbe
24 2nd Sunday after Easter	Deus miseratur	Chorus & Soli. Webbe	55 Nativity	Beata Chorus W. M. Lutz
25 3rd Sunday after Easter	Lauda anima	Solo or Chorus Webbe	56 Holy Name	Ave Maria Solo Cherubini
10 4th Sunday after Easter	Jubilare	Chorus W. M. Lutz	57 Seven Dolors	Stabat Mater Chorus Gregorian
26 5th Sunday after Easter	Benedicimus	Duet or Chorus Webbe	4 Rosary	Ave Maria Solo or Chorus W. M. Lutz
27 Ascension Day	Ascendit Deus	Duet or Chorus Webbe	58 Maternity	Beata Chorus W. M. Lutz
28 Sunday within Octave of Ascension Day	Rex Glorie	Duet or Chorus Webbe	59 Purity	Succore miseri Chorus Webbe
29 Whit Sunday (Gradual)	Emite	Trio or Chorus Webbe	60 Pentecost	Ave Maria Solo or Chorus W. M. Lutz
30 (Offertory)	Veni sancte spiritus	Duet or Chorus Webbe	59 Confessor	Ecco sacerdos Duet Webbe
31 Trinity Sunday	Confirma hoc Deus	Soli or Chorus W. M. Lutz	60 Martyrs	Qui seminat Duet & Chorus Webbe
32 1st Sunday after Pentecost	Benedictus est	Chorus W. M. Lutz	61 One Martyr	Justus ut palma Qrit. or Chorus W. M. Lutz
33 Corpus Christi (Gradual)	Intende voci	Chorus André	62 Apostles	Gloria et honore Qrit. or Chorus W. M. Lutz
34 (Offertory)	Lauda Sion	Duet or Chorus Webbe	63 Virgins and Holy Women	Diffus Qrit. or Chorus W. M. Lutz
35 2nd Sunday after Pentecost	Ecce convivium soli	Chorus W. M. Lutz	64 Asperges	Chorus Gregorian
36 3rd Sunday after Pentecost	Domine convertere	Soli & Chorus W. M. Lutz	65 In Paschal time	Duet or Chorus Webbe
	Protector	Duet Webbe	66 Prayer for the Queen	Domine salvam fac Chorus Martini

## APPENDIX

67 Magnificat	Soli & Chor. Webbe	71 Salve Regina (from Trinity Eve till Advent)	Soli & Chor. Webbe
68 Alma (from 1st Sunday in Advent till the Purification)	Solo & Chor. Webbe	72 O Salutaris	Chorus Webbe
69 Ave Regina (from the Purification till Maunday Thursday)	Soli & Chor. Webbe	73 O sacrum convivium	Dt. or Chor. Webbe
70 Regina Culi (from Holy Saturday till Trinity Eve)	Soli & Chor. Webbe	74 Tantum ergo	Chorus Webbe

## APPENDIX

67 Magnificat .....	Soll & Chor.	Webbe	71 Salve Regina (from Trinity Eve till Advent) ..	..	..	Soll & Chor.	Webbe
68 Alma (from 1st Sunday in Advent till the Purification) ..	Solo & Chor.	Webbe	72 O Salutaris ..	..	..	Soll & Chor.	Webbe
69 Ave Regina (from the Purification till Maunday Thursday)	Soll & Chor.	Webbe	73 O sacrum convivium ..	..	..	Dr. or Chor.	Webbe
70 Regina Culi (from Holy Saturday till Trinity Eve) ..	Soll & Chor.	Webbe	74 Tantum ergo ..	..	..	Chorus	Webbe

*Also, Just Published.*

## SHORT MASSES FOR SMALL CHOIRS.

EDITED BY SIR J. BENEDICT.

A COLLECTION OF MASSES, FOR ONE, TWO, THREE, AND FOUR VOICES,  
WITH ORGAN ACCOMPANIMENTS.

*Price Sixpence each, or in One Volume, cloth, price 5s.*

## CONTENTS

1	Webbe's Mass .. .. .	(3 voices) in A.	7	Webbe's Mass .. .. .	(4 voices) in G.
2	" " " " " "	" in D.	8	Mass of Angelis .. .. .	(Unison) in D.
3	" " " " " "	" in B flat.	9	Dumont's Mass .. .. .	" in D minor.
4	" " " " " "	" in F.	10	Missa in Dominicus debus per annum	" in D minor.
5	" " " " " "	" in C.	11	Missa pro defunctis .. .. .	" in F.
6	" " " " " "	" in D minor.	12	Wesley's Gregorian Mass .. .. .	(4 voices) in G.

*These Masses are published in a cheap form, in order to meet a growing demand for simple, melodious, harmonized music. In the cases where the register has been found too high for boys' voices, supplementary notes have been inserted. They are thus adapted as well for Chancel Choirs, as for those in which the Soprano parts are taken by female voices.*

LONDON: BOOSEY & CO., 295, REGENT STREET, W.